

FEBRUARY

Magic Lantern Society

NEWS 2025



Be Sure to LOOK for those Buttons and
roll-over effects

**The Magic Lantern
Calendar –February 2025.....2**

**Time to Renew
Your Society Membership.....4**

**Magic Lantern Research Zoom
Group Forming4**

**Grand Illustrated Lectures
Return in 21st Century5**

A Missive, Belonging.....6

**An exceptional gift to the
Cinémathèque française !9**

**Information Wanted
About Collection 10**

**Welcome
New Member 12**

Click on Slide Image to view the Season



The Magic Lantern Calendar –February 2025

Events

Feb. 1, 2025, **The Optical Tricks of a Cinemagician**, Georges Melies ventures into special effects incorporating magic lantern art, Harvard Film Archive, 24 Quincy Street, Cambridge MA 02138.

Feb. 17, 2025, **Magic Lantern Show: The Victorians**, highlighting the advancements in Victorian technology, featuring Carolyn and Jeremy Brooker using an authentic triple magic lantern, Florence Nightingale Museum, St. Thomas' Hospital, 2 Lambeth Palace Road, London SE1 7EW England.

Feb. 22, 2025, **Make a Scrolly Story workshop**, family friendly workshop to make crankies, featuring a magic lantern show by Richard Crangle, The Projection Room, Torbay Road, Paignton, TQ4 6AA England.

Jul. 2 – 4, 2005, **The World at a Glance: Panoramic and Peep Technologies**, 34 th Conference of the International Panorama Council, Calouste Gulbenkian Foundation, Lisbon, Portugal.

Jul. 17 – 31, 2025, Harper Thursday and the Magic Lantern, a theatrical adventure, this enchanting production invites families to embark on a journey filled with wonder and imagination. The Common Room, Newcastle upon Tyne, NE1 1SE, England.

Through 2025, **Project Space Residency**, featuring Melissa Ferrari, Visual Studies Workshop, 31 Prince Street, Rochester, NY 14607.

Sundays through Thursdays, **Salem on Foot: Magic Lantern Tour**, rare and strange images projected upon shadowy walls and darkened streets, bringing life to tales of ghosts and witchcraft and murder. Derby Square, Downtown Salem, MA.

continued next page

Calendar –continued

Exhibits

Feb. 25 to Aug. 17, 2025, **Words and Wonder: Rediscovering Children's Literature**, a rare look at juvenilia including magic lantern slides from Aesop's Fables, Harry Ransom Center, University of Texas at Austin, 300 West 21 st St., Austin, TX 78712.

Apr. 2025, **MiniCine**, a multimedia installation giving children the opportunity to playfully explore the world of moving images using devices such as the magic lantern, Taartrovers, Buiksloterdijk 398, 1034 ZH Amsterdam, Netherlands.

Through Dec. 29. 2025, **Im Zauber des Lichts – Bildwelten der Laterna Magica: Magic Lantern and Toy Lantern Slide exhibition**, Freilichtmuseum Hessenpark, Laubweg 5, 6126 Neu-Anspach/Taunus, Germany.

Through Feb. 23, 2025, **Dartmoor: A Radical Landscape**, includes magic lantern slides, Royal Albert Memorial Museum, Queen Street, Exeter EX4 3RX, UK.

Online

Magic Lantern Performing Group, Improve your skills every other Wednesday on Zoom. Contact Terry Borton: tborton@magiclanternshows.com

Media History Digital Library, <https://mediahistoryproject.org/collections/magic-lantern/> Magic lantern ephemera.

De Luikerwaal Dutch Virtual Museum, <https://www.luikerwaal.com/> Magic lantern history, pictures, stories.

Lucerna – the Magic Lantern Web Resource, online database collaboration covering all aspects of magic lanterns. <http://lucerna.exeter.ac.uk/>

The Museum of American Magic Lantern Shows, 5-minute intro, 10-minute Highlights Tour, 30-minute In-Depth Tour and Kids' Page.
www.magiclanternmuseum.com

To add your magic lantern show, exhibition, or other event to our calendar, or to list your show for potential bookings, drop a line to briandrogers@gmail.com.



Time to Renew Your Society Membership

Now that it's officially 2025, it's time to renew your Society membership to keep those monthly ePubs and the printed Gazettes mailed to you. Annual dues remain at just \$ 50 USD for January 1-December 31.

Pay with one click using this QR code and pay with any major credit card, PayPal, Venmo, or ApplePay.

If you paid your membership last year via PayPal, you should have received an PayPal Invoice mid-January to make this quick and easy for you, just respond to the invoice.

Payments can also be made via PayPal to secretary-treasurer@magiclanternsociety.org.

Or, if you prefer a traditional check – yea! no money lost in transaction fees - please make your check in US funds to MLS of US & Canada and mail to Ron Easterday, Secretary-Treasurer, 20382 12 th Ave NE, Poulsbo, WA 983670, USA.

MLS Annual Membership



For new members that joined the Society as part of registering for our Convention in Long Beach last September, remember your membership automatically continues through 2025 – no need to renew.

Thanks for your continued support in 2025

Thanks to many of you who have already renewed for 2025
Ron Easterday
Secretary-Treasurer
secretary-treasurer@magiclanternsociety.org

Magic Lantern Research Zoom Group Forming

From Terry Borton

A new Zoom group, based on the very successful Magic Lantern Performers' Group, is now being formed. The purpose of this new group is to encourage and improve serious research on the magic lantern and related areas, defined as research that opens up new knowledge in the field, carefully documented in a standard scholarly fashion. So far twenty-two people have expressed interest, ranging from those who have never published anything, to beginning researchers, to many of the leading figures in the field. Group activities might include trial presentations of draft papers for feedback in a supportive environment, questions on where to go to get material, discussion of current issues in the field, etc. Actual activities will be determined by what group members think would most benefit them. The group is open to anyone who would like to attend, and will probably meet monthly at 7:00 EST on the second Thursday. If interested, please contact Terry Borton, tborton@magiclanternshows.com

Grand Illustrated Lectures Return in 21st Century

From Terry Borton

The Illustrated Lecture so popular in America in the 19th and early 20th century is back with a vengeance. Dr. Zahi Hawass, famous expert on the pyramids, is scheduled for a 22-city lecture tour beginning in May, 2025. He'll be using the modern magic lantern, the PowerPoint projector, and will be speaking in large halls. In Philadelphia, where I checked on his venue, he'll be at the Convention Center. Tickets are only \$99. John Stoddard would be proud to see his successor in action.

Dr. Zahi's advertisement on page 2 of the January issue of Atlantic Magazine.

NEW SECRETS OF ANCIENT EGYPT - GROUNDBREAKING DISCOVERIES

A ROYAL EVENING

WITH
DR. ZAHİ HAWASS
THE WORLD'S MOST FAMOUS ARCHAEOLOGIST

USA & CANADA GRAND LECTURE TOUR
MAY - AUGUST 2025

Discover the greatest secrets of the Land of the Pharaohs! The time has come for the legendary Dr. Zahi Hawass to unveil ancient Egyptian mysteries that were lost for millennia.

The real-life Indiana Jones returns to North America to share the latest discoveries, reveal groundbreaking finds drawn from his most recent excavations and make the most thrilling announcements of his remarkable career.

Join Dr. Hawass for a captivating all-new multimedia presentation prepared exclusively for this historic tour. Stay after the lecture for a Q&A session and a book signing.

This event will make history - live on stage - and you won't want to miss it!

EVENT OF THE YEAR!

May 1	Phoenix, AZ
May 3	Los Angeles, CA
May 6	San Diego, CA
May 9	Las Vegas, NV
May 11	Oakland, CA
May 14	Portland, OR
May 18	Seattle, WA
May 22	Denver, CO
May 25	Austin, TX
May 27	Oklahoma City, OK
May 29	Dallas, TX
June 1	New Orleans, LA
June 5	Tampa, FL
June 7	Orlando, FL
June 11	Nashville, TN
June 14	Atlanta, GA
June 16	St. Louis, MO
June 18	Charlotte, NC
June 21	Pittsburgh, PA
June 25	Columbus, OH
June 28	Chicago, IL
June 30	Minneapolis, MN
July 3	Cleveland, OH
July 6	Indianapolis, IN
July 9	Boston, MA
July 12	Baltimore, MD
July 16	Virginia Beach, VA
July 19	New York, NY
July 21	Philadelphia, PA
July 23	Washington, DC
July 26	Vancouver, BC
July 30	Toronto, ON
August 2	Montreal, QC

• THE LOST PYRAMID • MISSING ROYAL TOMBS • NEW FINDS AT THE VALLEY OF THE KINGS •
• PROGRESS IN THE GOLDEN CITY • THE ONGOING SEARCH FOR CLEOPATRA'S TOMB •
• SECRET ROOMS IN THE GREAT PYRAMID • KING TUT'S UNTOLD SECRETS • & MORE THRILLING REVELATIONS!

SEATS ARE LIMITED - REGISTER NOW!

www.ZahiLectures.com | contact@zahilectures.com | 646-757-1717

A Missive, Belonging

From Edward Murray

Dear Editors,

I am hoping all is well with you and yours and hoping you have had a wonderful start to the new year.

Please find attached, and pasted below (in case you are unable to open the other formats), for your publication consideration about my thoughts on the Magic Lantern Convention.

I have also attached three photos. The first photo is a film photograph, darkroom printed postcard, taken at the Queen Mary just outside the convention space. The second is a film photograph, darkroom printed photo taken approximately fifteen years ago from across the harbor. The third is an iphone photo taken on one of my early morning walks, while at the convention.

Thank you for any consideration,

Edward Murray

Stories are palimpsest in memory. The stories we keep, keep us in love, in belonging, keep us together...everything is belief...anything is to belong...

The RMS Queen Mary traversed the Atlantic Ocean for three decades before being retired in Long Beach in 1967. I grew up around the area and the Queen Mary has been docked there my entire life, and for me, it has always belonged there.

The word belong is a combination of the 14th century Middle English word, "belonged." It is a combination of the words be- and longen. Longen means "to be suitable." It has multiple meanings and understandings, including:
To be a member of a group
To be a part of something
To have a proper place
To be the property of someone
To be bound to a person, place, or club
To be classified with something



continued next page

A Missive, Belonging continued

The Magic Lantern convention focused on the power of belonging and in contrapposto, highlighted my need to change my perspective to humbly learn a lesson. The power of projection, perspective, and perception changes when we change the way we look at things. We are not made up of cells and atoms, we are made of stories of cells and atoms. Time is a thief and steals everything we know, each new generation must learn new lessons and the story is the guidepost.

Ideal conditions by one, can never be fully achieved by another unless the meaning is consistent with belonging in that belief. Storytelling has the ability to contrast conditional probabilities and allow for causes presented as effects, to show and not tell. Just as the wind cannot be seen, only felt, symbolism and customs are the invisible ability to create controls and constraints. We have created our sea serpents and tridents, we share the good we do through story telling.

Written language is an agreed upon representation of spoken language by using a writing system consisting of symbolic graphic representations of complimentary meanings. Textual criticism is a deterministic scholarship model to contextually identify textual

variation to find original readings of the written languages. Context heavily influences perception. Reading a written language guides the interpretation of the data, or idea, to form a mental picture of the representative thought. An eddy is both water that moves in a circular way and an eddy in the air



that mists the shores of the sea. Visual images and written languages coexist to reinforce authoritative compliance.

Belonging is a missive and relies on visual language just like the sails of a ship rely on the wind. Do we see to believe or believe to see? Walter Fisher's Narrative Paradigm expounds on this discourse placing rhetorical importance with

either the story (narrative based) or data points (rational/ logic based) as being the influence on a person. The two paradigm positions are established in predictable patterns using three main tenants to analyze the formation of meaning: the correspondence to reality

or "fidelity," coherence or "probability," and "good reasons" or, the values of the story. A story that makes sense when compared to reality, consistent and free of contradictions, with sound reasoning, and that carries a quality of truth and good reasons, will convey a relatable meaning in a lived experience.

Persuasion is set in print, narration, or visual presentation, is make believe to make you believe. Visual reality requires a reasoning with sight. Successful imagery begins with attractive and pleasing visual aesthetics and is the same as in narratology. Is seeing believing? Skeptics do not believe in everything while believers see every part of the world as an ordered and purposeful creation. So

what does the group do...get rid of, or discredit, the skeptics. Burn their books, destroy their art, or burn the heretics, witches, and non-believers at the stake. The duality of visual history supports the victor and small groups of pirates.

Projection rhetoric can be used to reject the argument all together. Every theory and every story is infallible and meaningless in the

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A Missive, Belonging continued

spotlight, each gaining ordered purposeful fluttering creation using repetition and views of the same subject using different conclusive symbols to allow the audience to embrace a stronger wider truth without using logic. Each conspiracy theory is based in some truth or fact. The journey of the argument is beautifully spun into realization without regard to the current surroundings. A dark room becomes both the sea floor amongst the fish and mermaids as well as a mirror, and portal, across vast landscapes with no single conclusive thought until the that idea becomes profound with a sudden realization of why we are there, how we got there, and an intense feeling of belonging there.

On the second day of the convention, a little past nine, just before another presentation, Terry Borton was at the side of our table, looked at me and said, “let’s go take a walk.” In writing, film, and in any form of creativity, there are moments that are memorable and moments that are pivotal. While topside on the Queen Mary, we walked Portside and Terry asked how my work was going. As we rounded off the port bow forward and started starboard towards aft, I had told Terry all about how our recent move had been. I was liking my day job and supervisor, even with taking on the challenges of a new job. I have always kept a traditional day job so I could be completely emerged in my creative freedom in art and not be beholden to meet the needs or desires of a patrons requests or requirements. I will be a full time artist when



I have fully retired from my day job. Terry and I stopped abeam to Starboard and looked out on to the Long Beach Harbor, and Terry said, “I was not asking about how your new job was going, how is your work with the magic lantern and poetry going.” Just as there are three norths, there are three ways to come aground, disregarding the sexton, loosing sight of the lighthouse, or listening to the Sirens. I am a fool...I have been shipwrecked walking in the sand without even realizing my Ship of Theseus

was now rotted boards floating between the rocks at the shoreline at tide, the ebb and tide formed foam lipped eddies along the shallows.

When asked about the convention, the conversation with Terry is the memory that persists. Each time I was forward at the bow, every thought after our conversation was mutiny, to take control of the Queen Mary, it took every part my being, not to raise a Jolly Roger. The fifth pirate rule of the Pirates Code of Conduct is to keep your piece, pistols, and cutlasses clean and fit for service, and to my pirate brethren, I pledge to you, my work will never take place while in port or whilst shipwrecked again, unless to present a magic lantern show.

As I left the convention, disembarking the Queen Mary, September 21st, 2024, deep in contemplation, I gathered my boards of my Ship of Theseus, darned my sails, each and every day since, I have done one thing creative each day, preparing for retirement or what I would call my next magic lantern show...I have a strong sense of belonging and have set sail to the open sea.

In speaking with Dale and Joanna Chesnut over dinner in the galley, I mentioned the theme of the convention should have been the projection connection since there were such diverse projection presentations, now looking back at my notes, the theme was connection...belonging...

An exceptional gift to the Cinémathèque française !

From Mannoni Laurent
l.mannoni@cinematheque.fr

A historic camera, the Parvo Debie L by Edouard Tissé, Director of Photography for Sergei M. Eisenstein, joins the French Cinémathèque's camera collections



**Edouard Tissé
with the Parvo Debie camera
(Cinémathèque française collection)**

Presentation of this camera on Friday, December 13 at 5 pm at the Cinémathèque française : A lecture by Laurent Mannoni, directeur scientifique du patrimoine

Edouard Tissé's (1897-1961) French 35mm camera Parvo L Debie, which filmed several of Eisenstein's masterpieces, has entered our collections thanks to the generosity of Eleanora Tissé (Edouard Tissé's granddaughter) and her daughter Anne Marie Bjorgo.

This camera Parvo L, manufactured in Paris in 1926 by the firm André Debie, purchased in Berlin by Edouard Tissé in 1927, bears the number 3813. It is equipped with a 28 mm F. 1.8 Tachar lens, numerous filters, several accessories and its leather carrying case. It is in perfect working condition and bears the name of Edouard Tissé.

This fundamental piece of film history was in the family's apartment in Moscow. It was released in 2022 by Eleonora Tissé to join Oslo where her daughter Anne-Marie Bjorgo now lives and who brought this precious gift to the French Cinematheque on 28 November.

Edouard Tissé filmed the following titles of Sergei M. Eisenstein with a Parvo camera :

La Grève, 1925 Potemkine, 1925) Octobre, 1927 La Ligne générale, 1929; Que viva Mexico !, 1931 Le Pré de Béjine, 1937 Alexandre Newski, 1938 Ivan le Terrible, 1945 avec Andreï Moskvine (for external views)

ABOUT THE CONSERVATOIRE DES TECHNIQUES CINÉ- MATOGRAPHIQUES - CINÉ- MATHÈQUE FRANÇAISE

The Conservatoire des techniques cinématographiques was created in 2008 by the Cinémathèque française. Its mission is to study, inventory, restore and enhance its collection of equipment (6,000 pieces from the 18th century to the present), help write the technical history of cinema and continue collecting old and new equipment. How does a Steadicam work? What is CinemaScope? When did immersive sound first come into being? Each month, the Conservatoire des techniques offers a thematic conference, entrusted to a specialist, with reconstruction of processes, presentations of devices and latest innovations, analysis of documents and projections of rare films.

Online storage tour :
<https://www.cinematheque.fr/video/2275.html>

Laurent Mannoni

Directeur scientifique du Patrimoine
et du Conservatoire des techniques
Cinémathèque française

51 rue de Bercy
75012 Paris



Information About Collection

From Karen Glaz

krnglz@yahoo.com

Hello,
I am reaching out to your organization because I have 5 magic lanterns and many slides that I am looking to find more about and hopefully pass along to a collector. I have photos of them and was wondering if someone in your society might be able to tell me more about them? Please let me know if there is someone I might be able to get in touch with.

Many thanks!
Karen

Hi David,
Thank you so much. Attached is a photo of everything. I have individual photos as

well. Any information you might have is greatly appreciated. Thanks!
Karen

From David Evans

Hello Karen

I may be able to help, but if not, we have a monthly e-publication newsletter that goes to all members and could put your request in that (Feb 1st is the next one).

Please send me whatever pictures etc and we will try to assist.

Thank you for contacting us.

David Evans



Exhibition Acts of Projection

From Maura Lyons

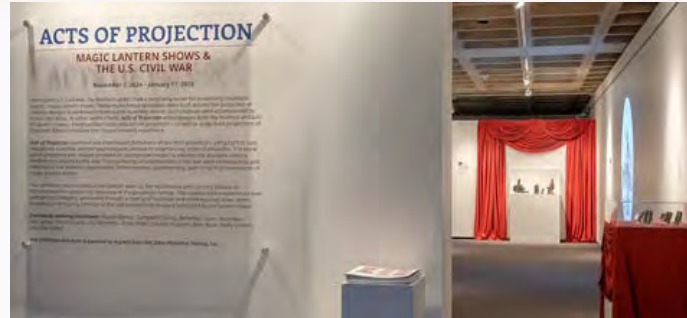
maura.lyons@drake.edu

Hello, David and Larry.
Matt Schnittker recommended that I send in a write up about an exhibition on magic lanterns and the U.S. Civil War that I curated this past fall. I wasn't sure which publication would be most appropriate so I've copied you both.

I'm also sending 5 photos of the exhibition installation. If any of them are used, would you please credit the photographer, Rich Sanders.

Please let me know if you need any additional information.

With thanks,
Maura



Photos by Rich Sanders

The Anderson Gallery at Drake University (Des Moines, Iowa) recently hosted the exhibition *Acts of Projection: Magic Lantern Shows and the U.S. Civil War*, curated by Maura Lyons and Drake students. It featured depictions of the war and its effects, with displays that encompassed both physical slides

drawn from public and private collections as well as digitized projections. The imagery on view was by turns sentimental, patriotic, satirical, and reportorial. The exhibition argued that magic lantern shows became one important way for the Northern public to grapple collectively with the war's destabilizing forces. It demonstrated how the psychological uncertainties of the war were reinforced by and reflected in the dramatic appearance, immersiveness, ephemerality, and dimly lit environments of magic lantern shows. The exhibition also included an installation by the contemporary artist Johnny DiBlasi that brought the projection format into the twenty-first century through its use of AI-generated imagery and interactivity triggered by a motion sensor.

The exhibition experimented with several different display formats to showcase the rich color and intricate detail of the magic lantern slides. A custom-built wall presented eighteen slides, lit from behind, that were grouped in thematic pairs. Other slides, placed on stands and illuminated by LED strip lighting, appeared within display cases. In addition, one wall featured a rotating array of large-scale projections of all the slides included in the show. Low gallery lighting, the strategic use of draped crimson fabric, and a selection of period projectors added to the display's theatricality.

continued next page

Exhibition Acts of Projection continued



The exhibition and its programming attracted a large audience, revealing a genuine public interest in this historical technology. One highlight was a magic lantern show presented by Michael Zahs, the focus of the 2017 documentary Saving Brinton, at the historic Varsity Cinema in Des Moines.

For a behind-the-scenes look at the making of the exhibition, and its role in the university's educational mission, see <https://www.youtube.com/watch?v=Ky2E6NYIzW4>.

Submitted by Maura Lyons, Professor of Art History, Drake University
maura.lyons@drake.edu

Conservatory of Techniques of the French Cinematheque

Friday, February 7, 2:30 p.m.

French Cinematheque,
51 rue de Bercy, Paris 12th

CINEMATHEQUE



STUDY AFTERNOON - CINEMAS:
ACOUSTICS AND ARCHITECTURE
CONFERENCES BY ÉRIC VIVIÉ AND SIMON EDELSTEIN

In recent years, there have been many (magnificent) works celebrating old movie theaters – sometimes with sadness, since so many wonderful palaces and neighborhood cinemas have been destroyed. Movie theaters are places of entertainment, pleasure, and encounters, but also of cinematographic technique and architectural genius. A meeting to discuss both the acoustics and architecture of movie theaters, in the company of Éric Vivie (who notably participated in the acoustic restoration of the Luxor) and the photographer Simon Edelstein who travels the world to visit movie theaters from all eras.

Conferences followed by a signing by Simon Edelstein at the Cinémathèque bookstore.

<https://www.cinematheque.fr/intervention/425433.html>

A Big Thank You to the following:

Terry Borton
Ron Easterday
David Evans
Karen Glaz
Mannoni Laurent
Edward Murray
Brian Rogers
Hilary Sussum

for contributing
to this month's issue.

Welcome New Member

Dr. William Ehlers

Avon, CT

Moving Picture World (Jan-Jun 1910)

Faultless Slides

Each one of BRAYTON'S SLIDES is an example of the best of the slide makers art. Each slide perfect in every detail. The Theatre using BRAYTON SLIDES is "dead" sure it is pleasing its patrons. BRAYTON SLIDES cost no more than the ordinary unknown makes.

WE MAKE SLIDES FOR ALL PURPOSES. We enjoy the reputation for making the ONLY High Grade order pulling Advertising Slides, and the most Artistic Announcements. Every BRAYTON SLIDE is sold under a guarantee against faulty execution. Satisfaction or your money back.

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